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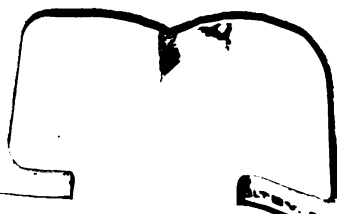
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EIGHTY-FOUR
ETCHED FAC-SIMILES,

ON A REDUCED SCALE,

AFTER THE

ORIGINAL STUDIES

BY

MICHAEL ANGELO AND RAFFAELLE

IN THE

UNIVERSITY GALLERIES, OXFORD.

ETCHED AND PUBLISHED BY

JOSEPH FISHER,

BEAUMONT-STREET.



Second Series.

OXFORD,

M DCCCLXII.

Printed by Messrs. Parker, Cornmarket, Oxford.

A CATALOGUE OF EIGHTY-FOUR PRINTS
CONTAINED IN THIS SECOND VOLUME.

MICHAEL ANGELO.



A Woman sitting playing with a Child—who stands on her knees ;
a Study from life, of which he has made use in the Sistine Chapel. It
is executed in black chalk, washed with bistre of a grey tone. Size
7 in. by 5½. From the Collection of W. Y. Ottley, Esq.

1. THE Holy Family, painted by Venusti. Bequeathed to the
Galleries by G. Fairholme, Esq.

2. The whole of the composition of the Last Judgment. An
admirable Drawing, highly finished with pen and bistre wash ; the
figure of Satan in the boat is of a different tint. 1532.

Size, 22 in. by 16½. From the Collections of the Casa Buonarroti
and W. Y. Ottley, Esq.

3. Study of several figures for the bottom part of the Last
Judgment. A finished Drawing in red chalk.

Size, 14 in. by 9½. From the Collection of R. Cosway, Esq.

4. Death's Head in the Last Judgment. Pen, washed with grey.

5. A most elaborate Drawing—of the subject of the whole of
the Ceiling of the Sistine Chapel. Pen washed with bistre, by
Julio Clovio.

Size, 21½ in. by 10½. From the Collection of W. Y. Ottley, Esq.

6. The Crucifixion—a noble Study for our Lord on the Cross,
and two of the Apostles, one on each side. This Design is exe-

cuted in black and white chalk, and has several *Pentimenti's*. 1532—1540.

Size, 11 in. by 9½. From the Collections of M. Buonaroti and the Chevalier Vicar.

7. A careful Drawing of our Saviour on the Cross—as painted by *Marcello Venusti*. Black chalk.

Size, 14½ in. by 10. From the Collection of the Chevalier Vicar.

8. The Taking Down from the Cross. A grand composition of ten figures, drawn in red chalk.

Size, 10½ in. by 6½. From the Collections of J. Hudson, Esq., J. Richardson, Esq. and Sir J. Reynolds.

9. The Taking Down from the Cross. A very splendid composition, most important, as no picture is known of this subject. This grand design is of the first order; it is executed in red chalk.

Size, 14½ in. by 11. From the Collection of the Baron de Non.

10. Samson and Delilah. Drawn in red chalk; a superb Drawing. 1510—1512.

Size, 15½ in. by 10½. From the Collections of the Buonaroti Family and the Chev. Vicar.

11. Head of a Man—in a sort of Phrygian cap, with his mouth open, as if singing. The expression truly surprising; drawn with red chalk: his hand holds his cloak together. Evidently from nature, and highly interesting, from its extreme finish and truth.

Size, 8 in. by 5. From the Collection of the Duke of Modena.

12. Head of a Man—strongly expressive of malevolence; evidently drawn from life. Executed in red chalk, the face highly finished, and the cap and drapery freely sketched.

Size, 11 in. by 8. From the Collections of M. Buonaroti, the Chevalier Vicar, and W. Y. Otley, Esq.

13. A Female Portrait in profile—Victoria Colonna. Executed in red chalk.

Size, 8½ in. by 6½. From the Collections of M. Buonaroti and the Chevalier Vicar.

14. A sheet of Studies of Hands—also the Body of a Man. Powerfully drawn, bistre pen.

Size, 16½ in. by 10½. From the Collection of the Chevalier Vicar.

15. A Female winding thread, a design for one of the Sybils in the Sistine Chapel. 1509.

16. A fine sheet of Studies of male and female Heads. In red chalk.

Size, 15½ in. by 11. From the Collection of J. Harman, Esq.

17. Study of a Female Head—and an *anatomical Study* of a Leg. In black chalk.

Size, 8½ in. by 6½. From the Collections of Sir Peter Lely, Mr. Richardson, and Sir Joshua Reynolds.

18. Two figures—in large cloaks: one in an attitude of thought; on the reverse is the head of a man in a cap. Executed with the pen and bistre.

19. A Note in the Hand-writing of Michael Angelo.

20. Horses, &c. Very spirited pen Drawing.

21. A sheet of Studies—a male figure, in red chalk; also a hand, smaller figures, and architectural. In bistre pen.

Size, 11½ in. by 7½. From the Collections of Marlette and the Marquis Legoy.

22. A Cupid—undraped; probably a Design for the celebrated Statue which he made and buried, to be dug up as an antique, by which he deceived the antiquaries of Rome, and established his reputation. It is highly finished in black chalk; and is, in point of grace and classic feeling, equal to the best of the Greek sculptors.

23. Head of a Cupid—probably a Study for the head of the celebrated Statue which (as before stated) had been taken for antique workmanship. It is in the Greek taste, and executed in red chalk.

Size, 6½ in. by 5—the other, 8½ in. by 5½. From the Collections of M. Buonarroti and the Chevalier Vicar.



A sheet of Studies of Hands. Powerfully drawn with pen and bistre.

RAFFAELLE.

A graceful Study of a young man playing a guitar. Pen.
From the Collection of the Marquis Antaldi.

1. STUDY for a St. Catharine. In black chalk, in his early manner.

Size, 14½ in. by 11. From the Collection of the Marquis Antaldi.

2. Studies of small figures of the Holy Family, &c.—and also of a Church for a background. A pen Drawing, *with the Autograph of Raffaele*. 1501.

Size, 10½ in. by 8½. From the Collection of the Marquis Antaldi.

3. Study, two Figures — Soldier sitting on his Shield, &c. Drawn on a prepared ground with a metal point.

Size, 12½ in. by 8½. From the Collection of the Duke of Alva.

4. Two Young Men, one lying on the ground. Silver point heightened.

Size, 13 in. by 9½. From the Collection of the Duke of Alva.

5. A Group of four Warriors—Study for the celebrated Frescoes in the Library of Sienna.

Size, 9 in. by 8½. From the Collection of W. Y. Otley, Esq.

6. A Youth on his knees, probably intended for St. Stephen. 1506.

Size, 10½ in. by 7½. From the Collection of W. Y. Otley, Esq.

7. Study of a Soldier in the Resurrection ; also a Study for the Almighty, in the Church of Santa Maria, Porta del Popolo.

8. Landscape, with a view of a City. Pen.

Size, 9½ in. by 6½. From the Collection of Mons. Crozat.

9. A Study of Elephants. Red chalk.

Size, 12½ in. by 8½. From the Collection of the Chevalier Vicar, of Rome.

10. Fighting Figures, probably intended for the Rape of Helen. Pen.

Size, 16½ in. by 10. From the Collection of M. Versteegh.

11. A Storm—Saints Praying in a Boat. Bistre wash.

Size, 5 in. by 4½. From the Collections of Mr. Richardson and Sir Joshua Reynolds.

12. Charity—a female and three infants. This very capital Design is executed in black chalk, at the best time of this illustrious Master—first period.

Size, 12½ in. by 6. From the Collections of M. de Rover and M. Revil.

13. Jacob Wrestling with the Angel. Bistre, heightened with white.

Size, 16½ in. by 5½. From the Collection of the Duke of Alva.

14 Preparing the Savoury Meats—arched top, as if intended for one of the Vatican Frescoes. Washed with bistre and heightened with white. 1507.

Size, 10½ in. by 5. From the Collection of the Duke of Alva.

15. Abraham offering up Isaac. Bistre, heightened with white.

Size, 12½ in. by 8½. From the Collection of the Duke of Modena.

16. Moses striking the Rock—Study for one of the Fresco Paintings in the Vatican. A fine composition, drawn in bistre and heightened with white.

Size, 11½ in. by 9. From the Collection of the Chev. Vicar.

17. The Salutation of the Virgin. Grey colour, heightened.

Size, 12½ in. by 8½. From the Collection of the Marquis Legoy.

18. The Adoration of the Magi. Drawn in bistre and heightened with white.

Size, 12½ in. by 8½. From the Collection of J. Harman, Esq.

19. The Adoration of the Kings—the centre portion of the large Tapestry in the Vatican. In bistre, heightened with white. 1518.

Size, 15½ in. by 9½. From the Collection of R. Udney, Esq.

20. A Holy Family—and Adoration of the Shepherds. Twelve Figures drawn with the pen.

Size, 15½ in. by 10½. From the Collections of the Chevalier Vicar and W. Y. Otley, Esq.

21. A Sketch for a picture of the Madonna and Infant Saviour. With the pen.

From the Collection of the Duke of Alva.

22. Virgin and Child. 1503.

22*. The Virgin seated, with a Book. 1505.

Size, 8½ in. by 5½. From the Collection of the Marquis Antaldi.

23. The Virgin embracing the Infant Saviour. A most graceful and beautiful composition, engraved by Marc Antonio.

Size, 6½ in. by 5½. From the Collection of the Marquis Legoy.

24. Study, in red chalk, for the head of St. Elisabeth in the Picture called the Perla, now in Madrid.

Size, 9½ in. by 7½. From the Collection of the Chev. Vloar.

25. Our Lord Crowning the Virgin. 1516.

Size, 13½ in. by 11½. From the Collections of Mariette, M. Bordage, and Lempereur.

26. The Virgin and the Apostles Mourning over the Body of our Lord.

Size, 12½ in. by 9½. From the Collection of King Charles the First.

27. Study—of three figures for the celebrated Borghese Picture representing the Saviour carried to His tomb. This Study is most interesting, as proving the care of this illustrious Master in preparing for his Pictures. The figures in the present Drawing are unclothed, to mark the anatomy; the Body of our Lord is slightly indicated in red chalk. It is executed with the pen and bistre. 1508.

Size, 11½ in. by 9½. From the Collections of T. della Vite and the Marquis Antaldi.

28. One of the Figures, with variations.

29. Study—called the Death of Adonis; evidently a design for the entombment, reversed.

30. The miraculous Draught of Fishes. Washed with bistre.

Size, 13½ in. by 6½. From the Collection of the Duke of Alva.

31. A Female Figure, in the Vatican Fresco-painting, of Heliodorus driven from the Temple.

32. On the reverse, another Study—Female with Two Children, for the Heliodorus. Black chalk.

From the Collection of Sir Joshua Reynolds.

33. Head of the Horse of Heliodorus. This admirable Cartoon is inestimable. Mr. Ottley, in the School of Design, thus describes it:—"The head of the horse, which was formerly preserved in the Albani Palace at Rome, is of such marvellous per-

fection, that it can only be compared to the finest remains of ancient Greek art."

Size, 27 in. by 21. From the Collections of the Cardinal Albani and W. Y. Otley, Esq.

34. Female as a Caryatide, Eliodoro.

35. The Resurrection of our Saviour. Washed in bistre, heightened with white.

Size, 20½ in. by 12½. From the Collection of the Chevalier Vicar.

36. A sheet of Studies—chiefly for the Picture formerly in the Aldobrandine Palace, late in the collection of William Beckford, Esq., and now in the National Gallery. This most admirable Study presents the Head of the St. Catharine, highly finished with the pen, and also some Studies of Angels.

37. On the reverse are three several Studies of the St. Catharine, all varying from the Painting. It is executed with the pen.

Size, 11 in. by 7. From the Collections of B. West, Esq., P.R.A., and T. Dimdale, Esq.

38. The upper part of the Fresco-Painting of the Dispute of the Sacrament in the Vatican. Thirteen figures, admirably drawn with bistre, heightened with white, 1509.

Size, 16 in. by 9½. From the Collections of Mariette, Marquis Legoy, and T. Dimdale, Esq.

39. Study of Heads for ditto.

40. The pretended Miracle of Bolsena. It is a pen Drawing in bistre, worked with Indian Ink.

Size, 16½ in. by 10½. From the Collection of Sir Joshua Reynolds.

41. The Mount Parnassus—the first Design for this celebrated Fresco in the Vatican. Executed with the pen, figures unclothed. 1510.

Size, 18½ in. by 12. From the Collection of the Chevalier Vicar.

42. Melpomene—a Study for one of the figures in the Fresco of the Vatican; *Mount Parnassus*.

Size, 12½ in. by 10. From the Collection of W. Y. Otley, Esq.

43. Cassandra, or a Muse.

Size, 8½ in. by 5½. From the Collection of the Marquis Antaldi.

44. Study for two Sonnets.

45. The suspended Man—endeavouring to escape from the fire. A fine model, evidently from the life, for the celebrated Fresco the *Incendio del Borgo* in the Vatican. This splendid Study is executed with a bold pencil and bistre, heightened with white.

Size, 16½ in. by 9½. From the Collection of the Baron de Non.

46. The Female carrying two Vases, with Water, in the celebrated Fresco of the *Incendio del Borgo* in the Vatican. Carefully drawn with the pen and bistre, heightened with white; in the manner of M. Angelo.

Size, 15½ in. by 6½. From the Collections of Dr. Mead, A. Pond, Esq., and T. Dimadale, Esq.

47. A Warrior striding over a Fallen Foe. Black chalk.

Size, 15½ in. by 10½. From the Collection of M. Dargenville.

48. Samson breaking the jaws of the Lion—a Study with the pen, full of expression, and in surprising preservation.

Size, 10½ in. by 10½. From the Collection of Prince Borghese, at Rome.

49. Study of two Heads of the Apostles—in the centre of the Transfiguration. This is one of the finest Drawings existing by this great Master. In black chalk heightened with white.

Size, 19½ in. by 14½. From the Collections of M. de Rover of Amsterdam, and J. Harman, Esq.

50. Study of a Foot for one of the figures in the Transfiguration. In black chalk.

51. Study of Figures and Drapery—for St. Michael. Washed in bistre, and heightened with white.

Size, 9½ in. by 8½. From the Collection of the Marquis Antaldi.

52. One of the Sibyls—in the celebrated Fresco of the Chiesa della Pace at Rome. A most splendid and elegant figure, executed in red chalk.

Size, 14½ in. by 7½. From the Collection of Sir Joshua Reynolds.

53. Seven Persons sitting at Table. Sketched with the metal point, and heightened with white, on a prepared paper; full of expression.

54. Studies of Figures, a Man holding a Book and a Sword, unclothed. A pen Drawing.

55. On the reverse, another Drawing. In the finest time of Raffaello.

Size, 10½ in. by 7½. From the Collection of Mons. Brunet.

56. Studies of four Figures of Warriors. Pen Drawing.

Size, 10½ in. by 8½. From the Collection of Mr. Berwick.

57. Three Musicians—a female touching the harp, and two men, one playing a small violin, the other blowing a sort of wind-instrument.

58. Study of a Man—also a Female Head. Pen.

Size, 9½ in. by 8½. From the Collection of the Duke of Alva.

From Chambers Hall's Collection.

59. Adoration of the Shepherds. 1505.

60. Presentation in the Temple. A very early pen Drawing.
1504.

61. The Infant Saviour—Bel. Jardinère.



A Saint on his knees—distance, View of a City like Perugia.
From the Collection of the Marquis Antaldi.



Anna Carolina *M. C. G. G. G. G. G.*

Exhibited in the Worcester Gallery by G. F. Ash, Inc. & G. F. Johnson, Inc.





M. Angelo.

THE LAST JUDGEMENT.

From the Collections of the Casa Buonarroti and W. Y. Cullen Esq





Reddy, M. G. S.

STUDY OF SEVERAL FIGURES FOR THE BOTTOM PART OF THE LAST JUDGEMENT

Journal of the Indian Mathematical Society, 1954, 1, 1-14





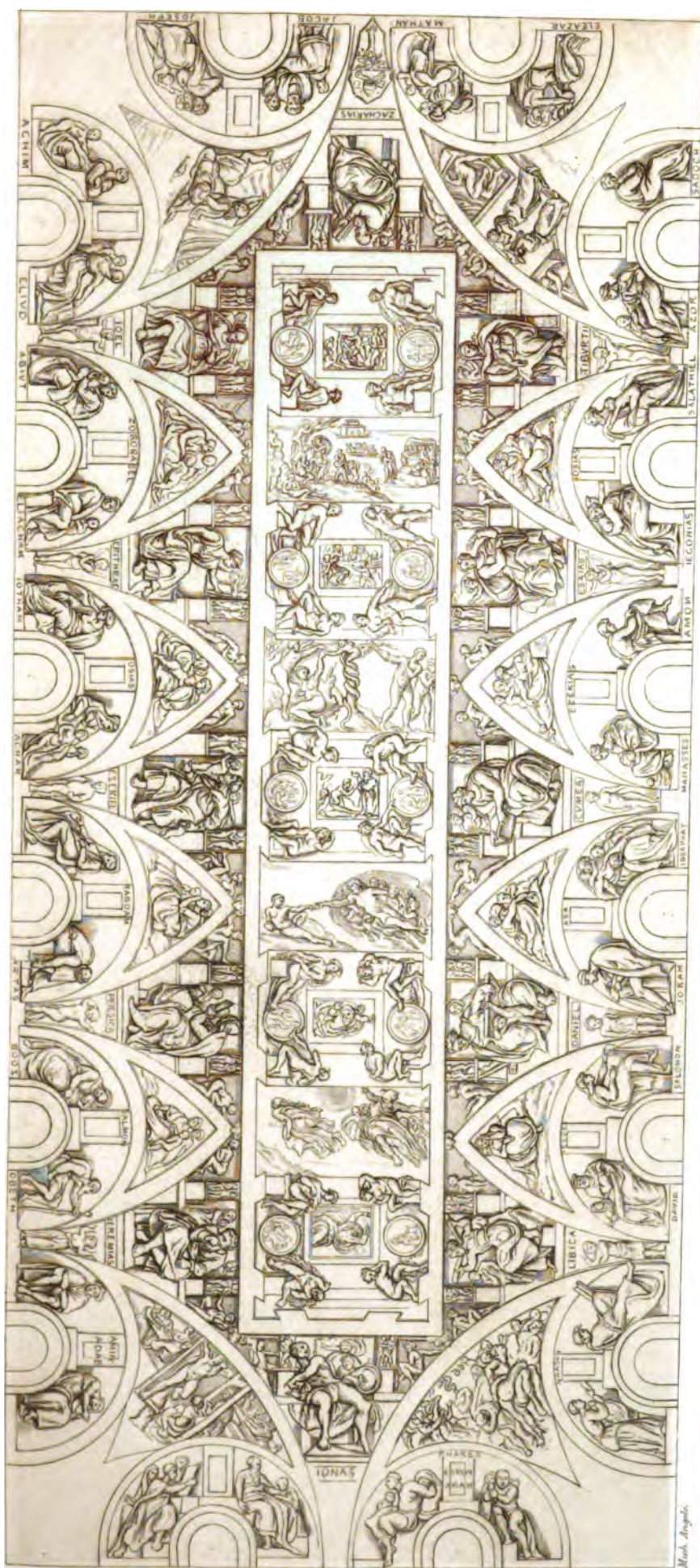
Michael Angelo.

W. Fisher.

DEATH'S HEAD IN THE LAST JUDGEMENT

From the tomb of the Medici in Florence





J. Fisher

THE CEILING OF THE SISTINE CHAPEL.

From the Collection of W. Y. Walker Esq.

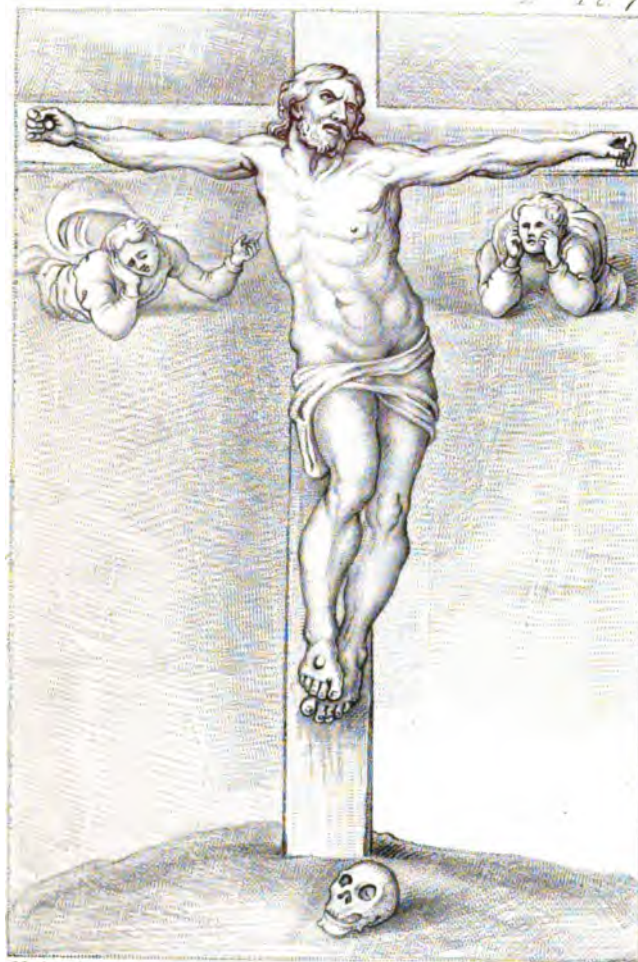




SCENE FOR THE CRUCIFIXION - OUR LORD ON THE CROSS AND TWO OF
THE APOSTLES ONE ON EACH SIDE.

Pl. 6. The Crucifixion, as it appears in the Crucifixion.





OUR SAVIOUR ON THE CROSS.
From the Collection of the Chevalier Vioir





Al. Baccio del.

Al. Baccio del.

Al. Baccio del. Al. Baccio del.

Al. Baccio del. Al. Baccio del.





Fig. 2.

TAKING DOWN FROM THE CROSS.

From the fresco of the Vatican Museums.





THE UNIVERSITY OF CHICAGO PRESS





Fig. 16.

HEAD OF A MAN SINGING

From the Plate of the Lute and the Violin.





M. Dupré

LE MALEVOLENT DE MALEVOLENT

Portrait of a man, from the collection of M. Dupré.





A FEMALE PORTRAIT IN PROFILE.

From the collection of M. Bernhardt and the Chevalier Victor.





Michael Angelo

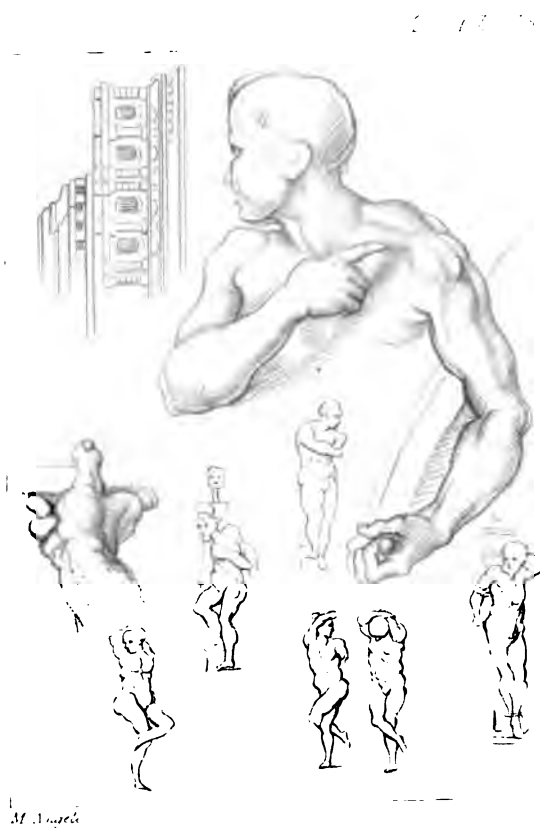
STUDIES OF HANDS AND THE BACK OF A MALE FIGURE.

From the Collection of the Chamberlain Vicar



[illegible]





M. Angelo

PLATE I. THE MUSCLES OF THE HUMAN BODY.

For the sake of brevity, the names of the Muscles are not here repeated.





M. Angelo

STUDIES OF MALE AND FEMALE HEADS

From the collection of the Medici





FIG. 1. ANATOMY OF THE HUMAN ANATOMY, BY J. G. LEONARDI, 1788.

Pl. 18.

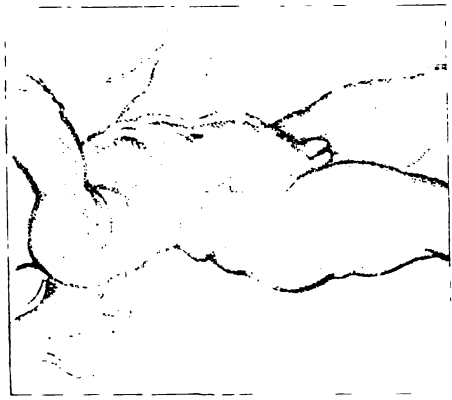






FIGURE 1. A. HEAD AND NECK. B. FULL BODY.

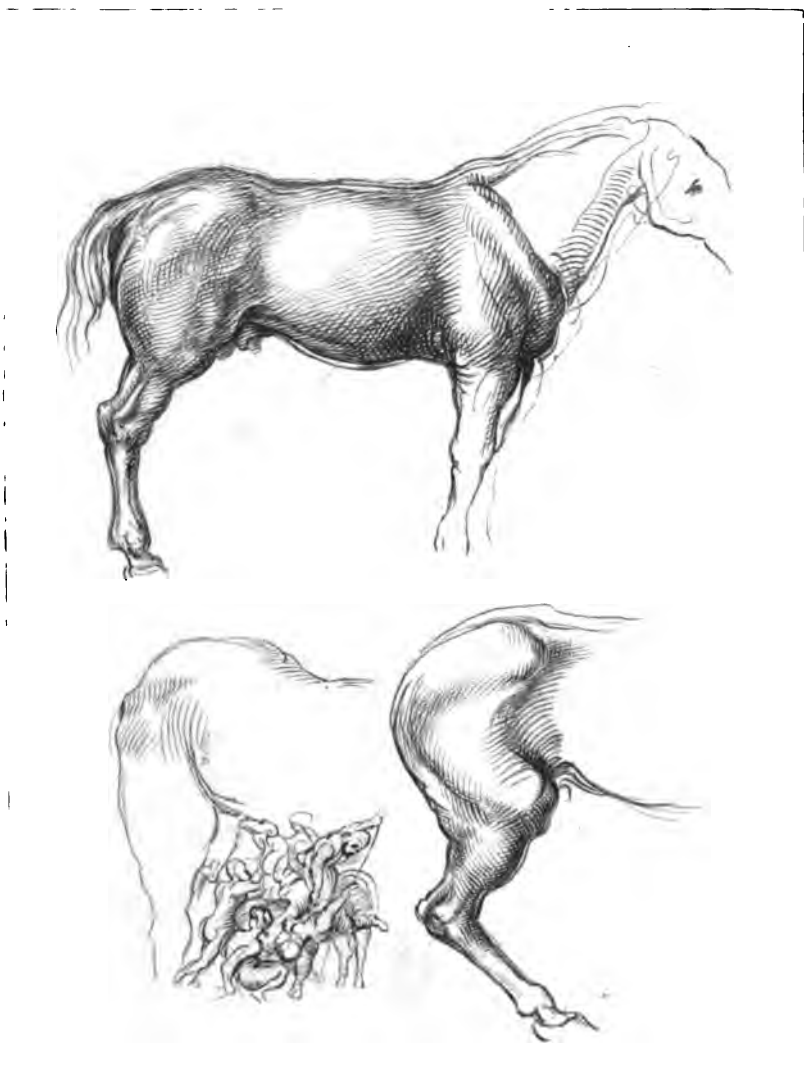
PLATE



Aucto mādato ch' sta p' nopo so no amīato ch' mo-
 te uno facto se e dugiaccia e della gnoscezza
 sara stgmatō i questo lo pighero quādo fia bon
 e d'buo. Fio p' ch' equaona ch' n' buono ne agros
 ch' me edetto face me ro ch' iō sabbī sabato ch' o
 anete poromesso e fatea cosa o etimor e edana
 faro pagare ch' sta c' uati o qua a ch' manise

A. 1. 1. 1. in the handwriting of Michael Angelo.





John Angel

HORSES AND A SMALL STUDY - FIGHTING FOR THE STANDARD





A PUTTO, HERBERT'S.

BEARING THE MARK OF THE LIBERATED SLAVE, WHICH MADE ALL KNOWN, TO BE DOING SOON AS AN ANTIQUE BY WHICH HE IS
 GIVEN THE ANTIQUARIAN OF HIS OWN AND ESTABLISHED REPUTATION.



THE HEAD OF A PUTTO.



2 Pl 1



Rodolfo 1499

STUDY FOR A SAINT CATHERINE.

From the Collection of the Marquis d'Angoulême.



,



Carissimo *Carissimo quanto fracelo*





Raffaello

TWO SEATED FIGURES, ONE WITH A GLASS IN HAND.

From the Collection of the Duke of Alba



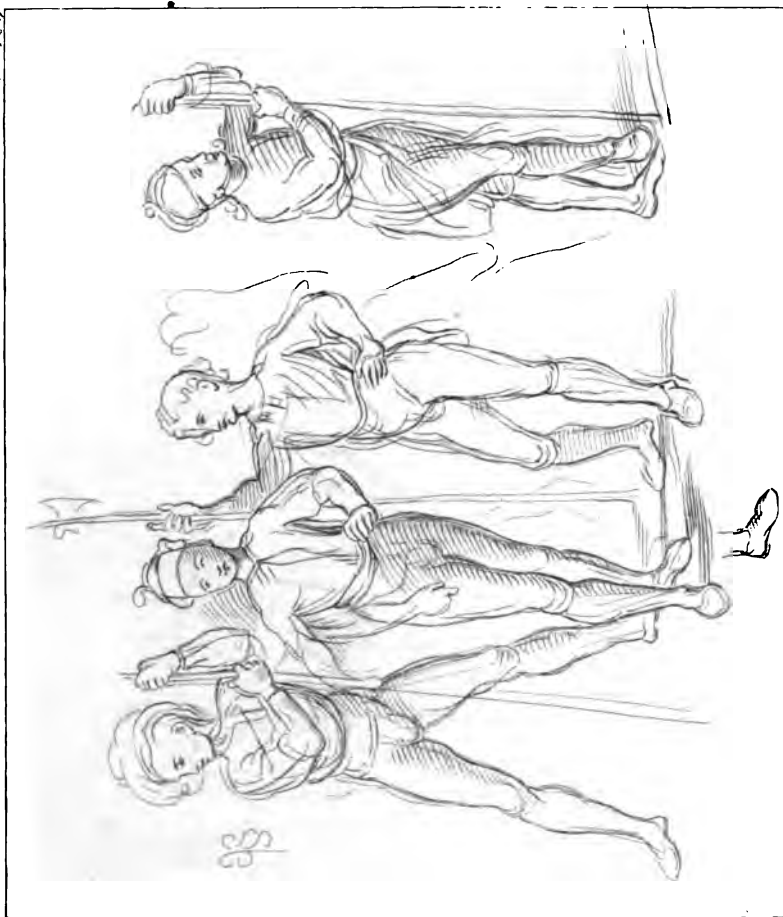


Raffaello. 1504

TWO YOUNG MEN IN THE FERUGINO MANNER.

From the Collection of the Duke of A. & C.





H. H. H.
FOUR WARRIORS - PART OF ONE OF THE FRESQUES IN THE LIBRARY AT SIENNA.

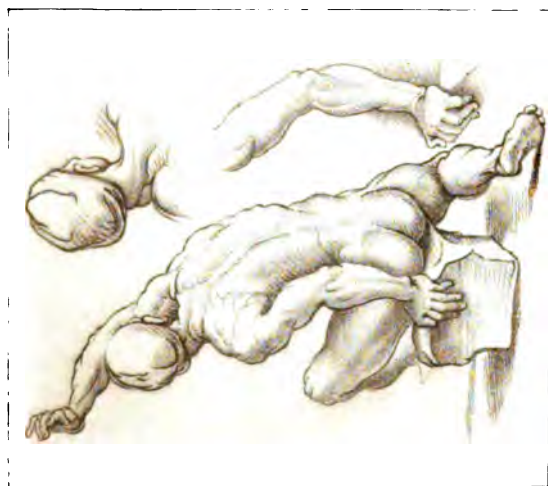




Raffaello.

ST. STEPHEN TAKEN IN HANDS FOR HIS FAITH.
 From the original in the Vatican Library.





STUDY FOR A SCULPTOR
 FROM THE COLLECTION OF THE UNIVERSITY OF TORONTO



STUDY FOR THE ALMIGHTY
 IN THE CHURCH OF SANTA MARIA ROVELLO





LONDON AND WHITE VIEW OF A CITY.

From the Collection of Messrs. Oriental.





PLATE OF ELEPHANTS.
The illustration of the elephant is from the



PL. 10.



Barthol

PROBABLY A DESIGN FOR WARRIORS IN THE RAPE OF HELEN.

From the Collection of M. Van der Gucht



R. D.



ALFRED — SAINTS PRAYING IN A BOAT.

After a drawing of Sir Joshua Reynolds.





Fig. 1. 1. 1.

From the Book of the Virgin Mary, by M. B. B.





JACOB WRESTLING WITH THE ANGEL

from the Creation of the Patriarchs





PREPARING THE SAVOURY MEATS.

From the Collection of the Fables of Aesop.





Raffaello 1518.

ABRAHAM'S SACRIFICE.

From the Collection of the Duke of Medina.



Pl. 16



MOSES STRIKING THE ROCK.

From the collection of the Cavalier Vicar



THE ANNUNCIATION.

From the Collection of the Marquis Angeli.





W. P. M. G.

THE ADORATION OF THE MAGI

From the Collection of H. B. Esq.





THE ADORATION OF THE MAGI.
From the Collection of J. Harman, Esq.

P. Verelstede





Raffaello

A HOLY FAMILY TABLE ADORATION OF THE SHEPHERDS.

From a collection of the Vatican Museum and WY. Ottolenghi.





Fig. 1. The Virgin Mary holding the Christ Child.





Raphael 1500.

THE MADONNA AND INFANT SAVIOR.

From the collection of the Marquis de Ligny.





THE VIRGIN SEATED WITH THE INFANT SAVIOUR.

After the original in the Vatican.





Raffaello

THE VIRGIN EMBRACING THE INFANT SAVIOUR

From the 'Mystic Nativity' of the Marquis de Guy.



Pl. 24.



Portrait

STUDY FOR THE ORATION OF EUSTACHE DESSAIGNE, 1871. ADD TO THE PERLA.





Hubert

Hubert

OUR LORD GROWING THE VIRGIN.

From the Collection of Mr. Hubert.





ENTOMBMENT OF CHRIST

From the Collection of King Charles the First





STUDY OF THREE FIGURES FOR THE BORGHESE PICTURE
OF THE ENTOMBMENT.

From the Collection of Louis de la Vierge, and the Vatican, Antwerp.

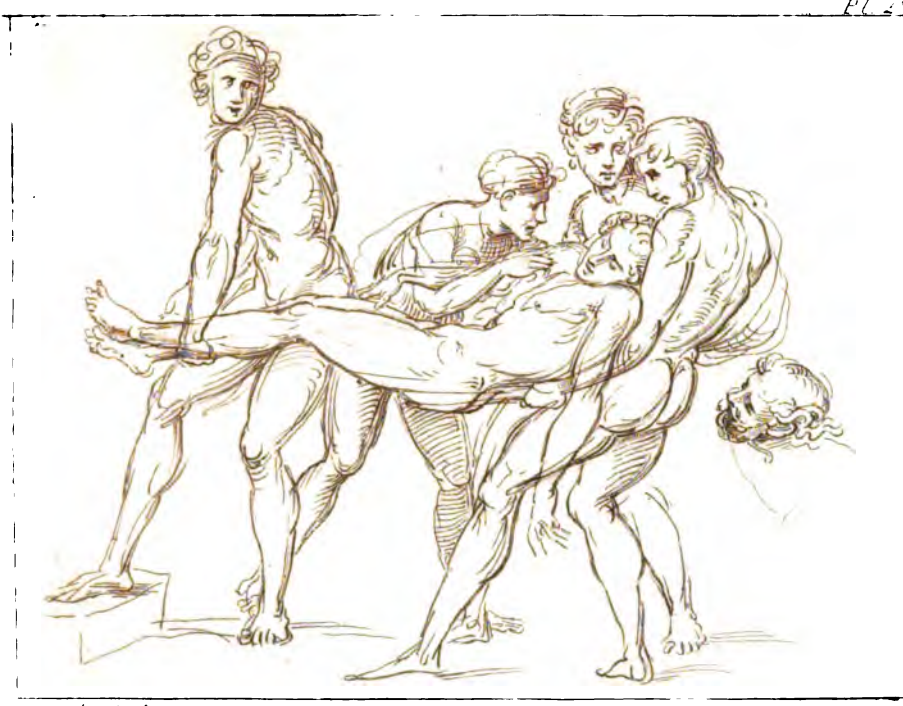




SKETCH OF THE ELEGANT MONK

THE MONK IS A MONK OF THE MONKS





Entombment of Christ

TOGETHER WITH THE ENTOMBMENT OF OUR LORD.

Engraving by J. G. Smith, after the original by Michelangelo, 1501-1504.





THE MIRACULOUS DRAUGHT OF FISHES.

From the fresco of the Vatican Museum.





SCULPTURE BY ANTONIO CANOVA, 1808. HELLENIC, DRIVEN TO THE TEMPLE
BY THE GODS OF THE UNDERWORLD.





Raffaello

THE SEATED FEMALE FIGURE WITH TWO CHILDREN (HELIOPIORUS).





Raffaello

HEAD OF THE HORSE. — HELIODORUS.

From the Engravings of the Carducci Edition and W. F. Kelly, Eng.





A CARIATIDE—PAINTED IN CAMAIEU IN THE HALL OF HELICOURT'S.

From the Collection of Lord Spencer.





Raffaello

THE RESURRECTION.

From the Collection of the Chevalier Vica.





PSYCHE REVIVED BY CUPID'S KISS.

COPIED FOR THE HEAD OF ST. CATHERINE (OF A. SANDRINI) A PICTURE NOW IN THE NATIONAL GALLERY PURCHASED OF M^{RS} BUCKFORD FOR £5500.

From the collection of J. West Esq. F.R.S.





DRAWING STUDIES FOR THE ST. CATHERINE.





THE UPPER PART OF THE FRESCO PAINTING OF THE DISPUTE ON THE SACRAMENT.

From the Collection of Marquis de la Roche, and T. Dimsdale Esq

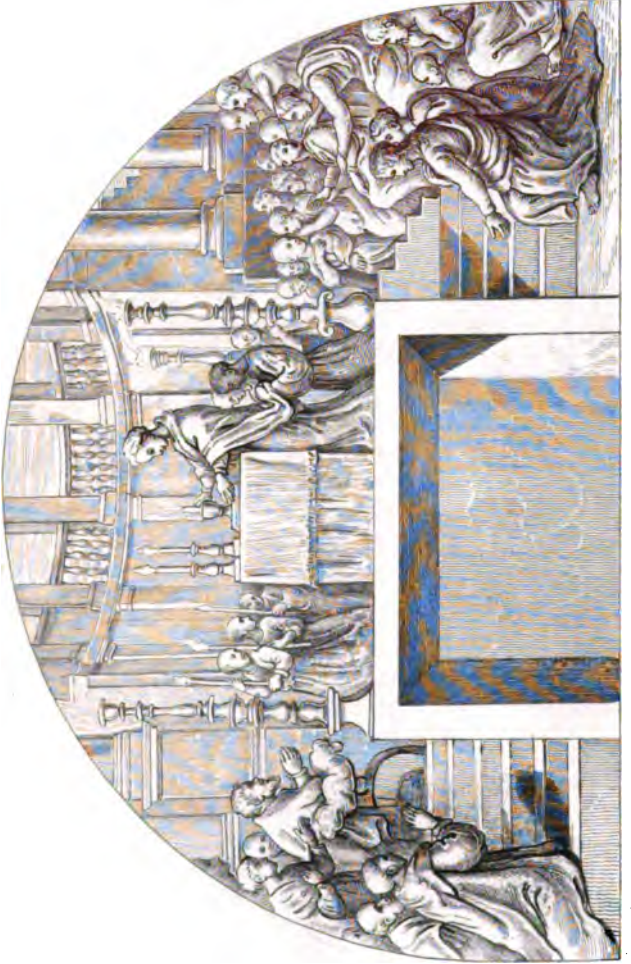




Volante

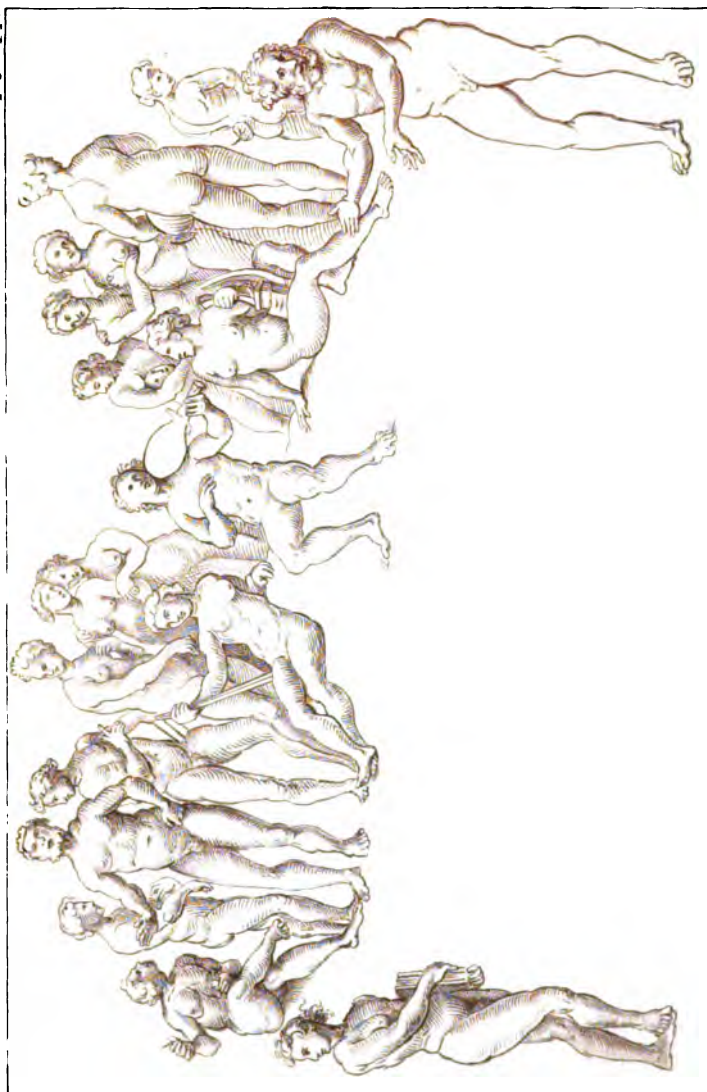
LE FEMME ET LE HOMME EN FEMME ET EN HOMME.
 (Le FEMME ET LE HOMME EN FEMME ET EN HOMME)





THE PRETENDED MIRACLE OF BOLSENA.





THE MOUNT PARNASSUS.
From the Collection of the Chevalier de Vau.

Reynolds 1817.





Liberty

PLATE 72





Fig. 13

CLAY FIGURE OF A SEATED WOMAN
Found at the Roman site of *Monte Pratomonte*



come nò podde dir darcoma dei
paul ~~quam~~ como disceso fa del cello
casi esmo cor luno amoroso nebo
avicoferro auti ipenser mei
Pero quante chio muddi equanto Jo fui
se'l gaudio Taccio che nelgero tebo
ma prima canpero nel fronto el pelo
che mai bologno volga in penser rei

piace
 unace
 ed or be l'uni
 e non ce non nescalli co da face
 le dei be ho chi domo m'brago e fact
 di b'na n'ne e d'orse n'ne
 un bel m' d' m' s' i
 un ce parlar ede un n'no co b'rem
 Dol che tanto ardo olg ne n'ar n'fuoni
 spegmar pot'ion quell'cho n'nd m' p'ior
 pot'chel mio arder tanto d'ben m'face
 ardendo pin dal omor per d'arder mecor

1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 25





FIGURE 1. MAN (ENGRAVED BY G. S. S. S.).

From the "Anatomical Atlas" of G. S. S. S.



PLATE

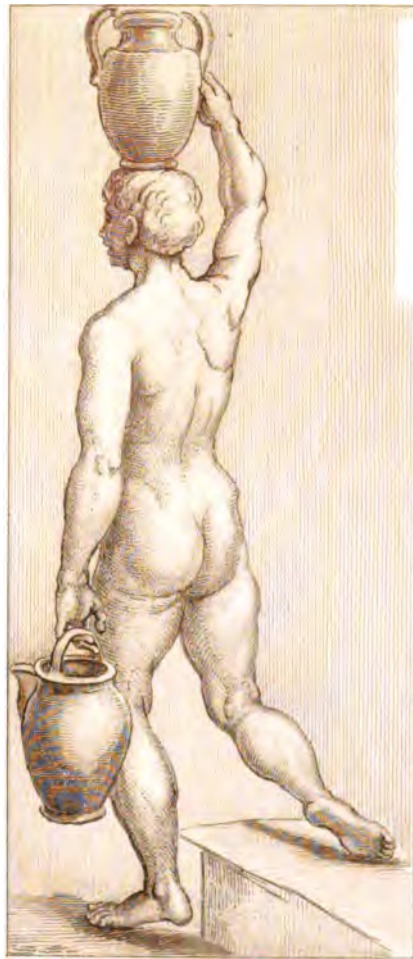


Figure 1

FIGURE FOR THE ANATOMY OF THE MUSCLES OF THE LOWER PART OF THE BODY
OF THE CELEBRATED FIGURE OF THE JACQUETTE DE BOULON
FROM THE ANATOMY OF D^r MARC ALPHONSE DE BOULON





A WARRIOR ABOUT TO STRIKE A FALLEN ENEMY.

From the collection of Mr. J. J. Langens.





Fatide.

SAMSON BREAKING THE JAWS OF THE LION.
from the execution of Primo Veronee at Rome





STUDY OF TWO HEADS OF THE ANGLES, IN THE CENTRE OF THE TRANSITION.

From the Museum of the Royal Academy of Arts, London.





Raffaello.

STUDY of A FOOT for one of the figures in the TRANSFIGURATION

from the Vatican Museum, Rome.





Fig. 10.

FIG. 10. FIGURE OF A SAINT, WITH A LANCE AND A BANNER.
 (From the same source as Fig. 9.)

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Fig. 101

Fig. 101. Seated female figure, leaning back, right arm raised, left arm resting on thigh.

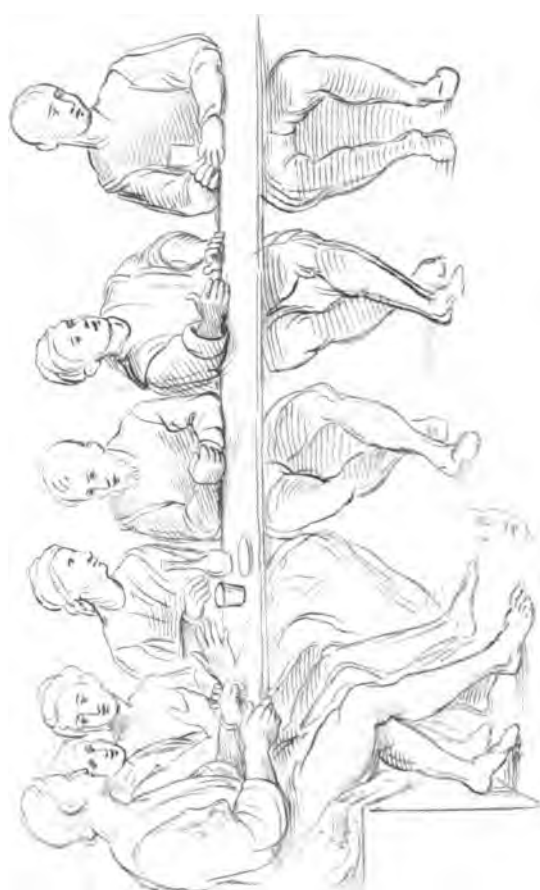
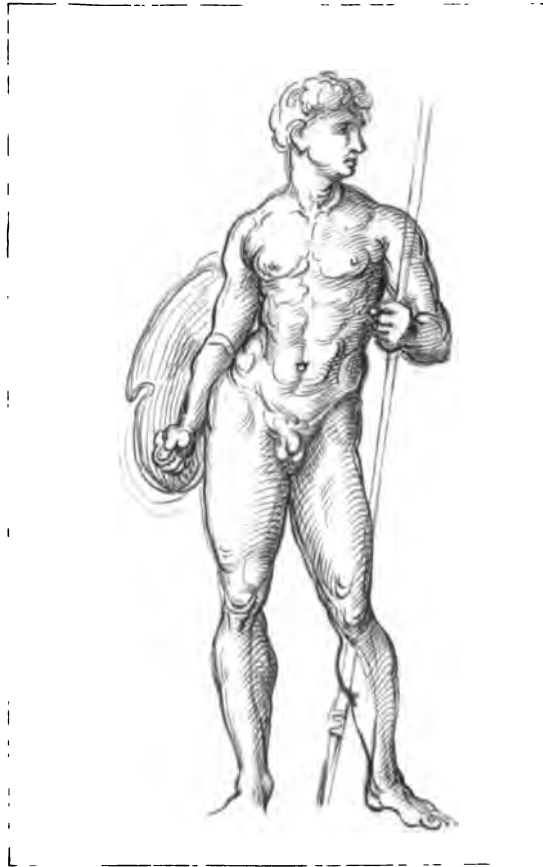


FIG. 1. A GROUP SITTING AT TABLE



Fig. 1. Anatomical Plate of the Male Figure.



STORY ON THE REVERSE OF THE LAST PLATE.



FOUR WAERCKES.

From the Collection of M. Perwick.



Raffaello

THESEUS AND ARIadne
 by Raphael





Raffaello

STUDY OF A MAN - ALSO A STUDY OF A WOMAN

From the collection of the Vatican Museums





Buttelle

ALLEGORY OF THE SHEPHERDS.
From the collection of W. Y. Ogden, a d. Chamber, Hall Esq.





THE PRESENTATION IN THE TEMPLE.

From the original in the collection of the British Museum.



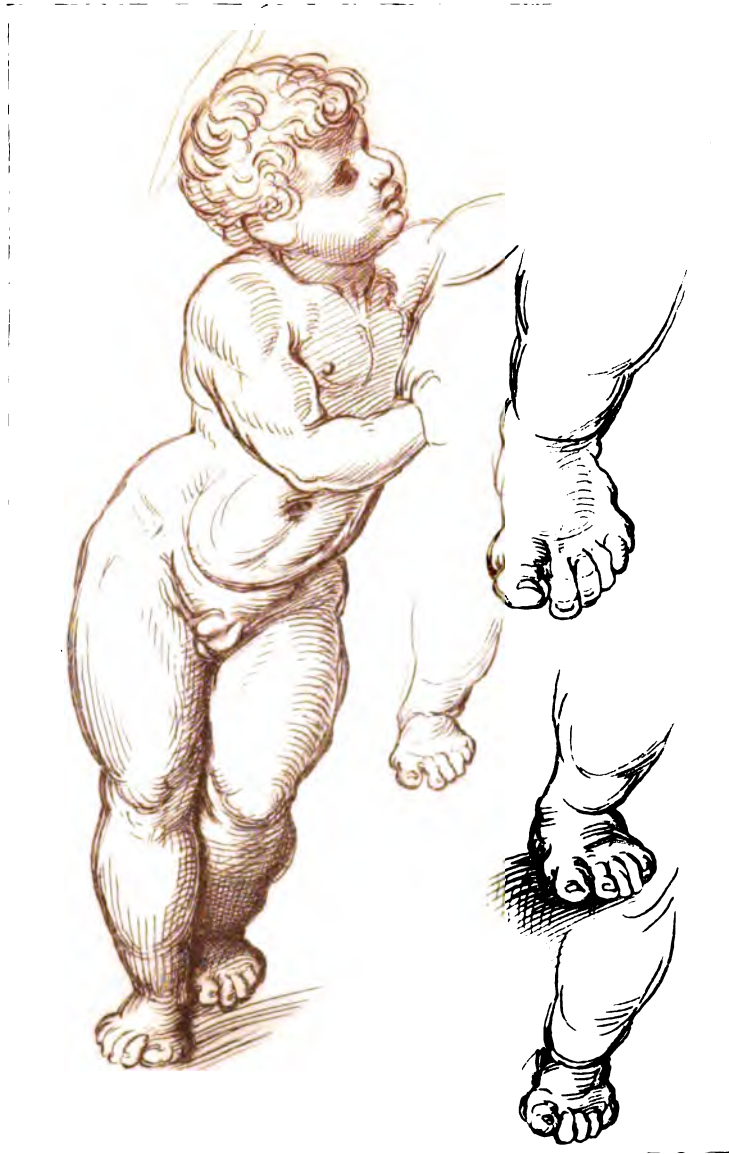


FIG. 1. A CHILD WITH A FOOT AS IN FIG. 2.



